

KERAMIC STUDIO

Vol. XX, No. 7.

SYRACUSE, NEW YORK

November 1918



INSIDE of a few months or perhaps a few weeks, who knows? the war will come to a just end and we will face the problem of reconstruction. That there will be a big revival of art work, there is no doubt whatever, and surely also ceramic decoration will come back into its own, not only because it is an unlimited field in

its artistic possibilities, but because more than ever after the war women will be independent of men, and there is no occupation which is more attractive to women having artistic tastes, and none easier to learn. However, it is a mistake many china decorators make to confine themselves to china, they should broaden their field. They cannot do any good ceramic decoration without a clear understanding of the principles of design and as soon as they master these principles they will find it easy to apply their knowledge to other crafts.

In the last two years on account of the scarcity of material many have given up their studios. It is a mistake. They will want to take their art up again after the war and will find it more difficult to start anew than to have kept work of some kind going all the time. The wise ones have done exactly that. In this respect the following extracts from a letter just received from Mrs. Rodman Tubby of Los Angeles may prove interestingly suggestive:

"It pleases me to learn that you intend as soon as possible to make the Magazine more general, to include decorative designs adaptable to all kinds of crafts. I have been hoping this could be done, for personally I have not been working in china since 1915.

"The Magazine helps me to keep in touch with old friends and co-workers, and I enjoy it. However I have been working in other crafts and find Ceramic Studio helpful, but it could be much more so, were the designs more adaptable to various branches of art.

"I have just finished building a ten-room house, comprising two five-room apartments. By drawing the plans and superintending the construction, I was able to get just what I wanted. Then I planned the decoration and executed that myself. Then the problem of furniture and hangings had to be solved. I have worked out some very interesting ideas and it is all very attractive.

"My work in china has helped me grasp the big things and I am working into big things in decoration. I never lose sight of the possibilities in china when I am planning a room.

"I am very proud to know that I am awarded the first prize in the Blair competition and I thank you. I must confess the design is one I used on the woodwork in one of my bedrooms, and while I was executing it I kept the thought in mind of the possibility of this design for an invalid set."

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The design of Mrs. Tubby which received first prize in the Blair competition will be given as a color supplement

in the December issue. It was found impossible to have it ready for the November number.

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We quote from a letter received a few days ago: "I am fortunate in being well supplied with orders and have made a success helping my classes by taking younger children. The older girls and ladies give so much time to the Red Cross and it seems to me that there is need to train the young ones to love the beautiful to offset the horror of war pictures, etc."

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ART NOTES

The September number of the "Touchstone" contains an illustrated article concerning the Arts and Crafts movement in Detroit, Mich. The Society organized in 1916 is now housed in the finest building of its kind in America and provides shops, sales and exhibition rooms for Craft Workers. It also has a Theatre for the study and promotion of Stage Craft and the production of Plays both of foreign and local talent.

The Folk Handicraft Committee has interested the foreign born population of the city, encouraging them to develop their Native Crafts and their work has found a ready sale.

Women whose husbands have been drafted into the war have developed this means of livelihood and while importations are cut off from Europe these industries are assuming more and more local importance.

Because of this revival of interest in handicrafts, fostered by this Society, Detroit in 1916 ranked second in volume of sales made by such organizations in the country, the total sales for that year amounting to twenty-six thousand dollars (\$26,000) and last year represented an advance of 60% over preceding years. There is a course of lectures during the year by notable men and women which is open to the public and helps to disseminate and keep alive the interest in these most practical things.

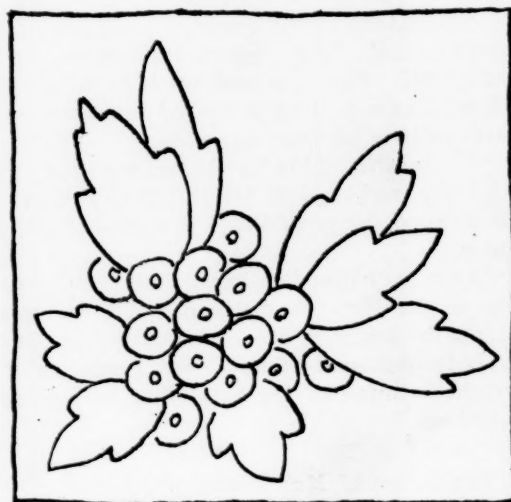
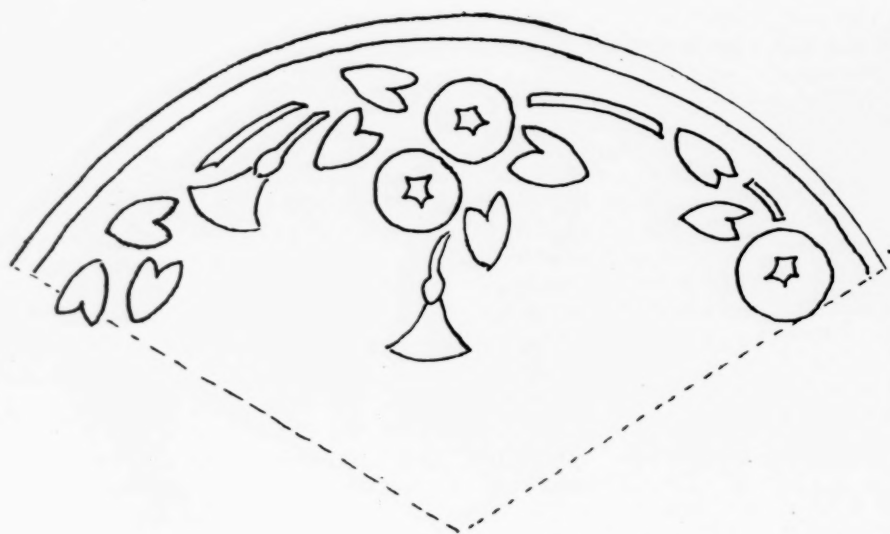
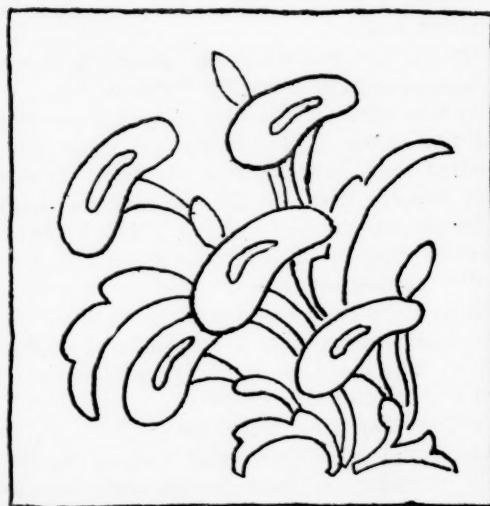
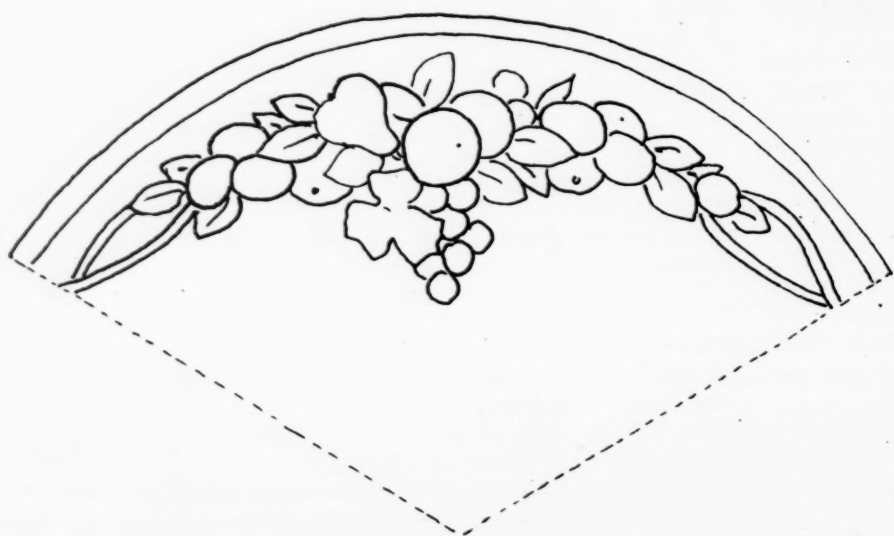
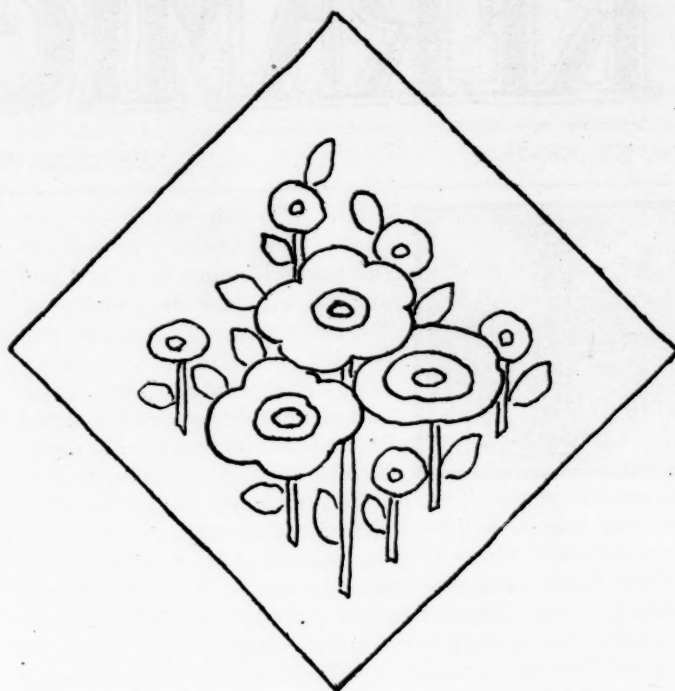
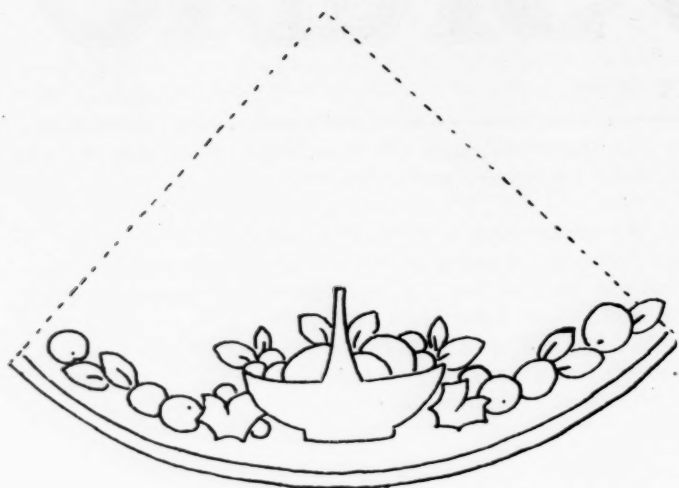
The Society is doing a notable work in fostering, producing and providing a market for these things of hand, heart and brain and is performing a service both to the producers and to the art and commercial world.

Henrietta Barclay Paist

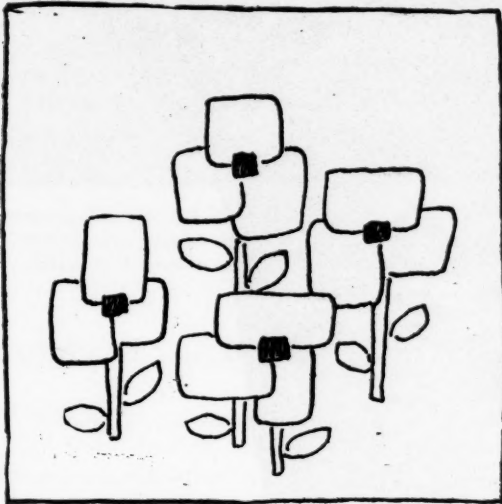
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APPLIQUE WORK

"In line with what our Editor has recently said about the value of the designs in the Magazine for other purposes than china, I would like to tell of a new use for them. Some time ago, when business in my studio was very dull and I was, momentarily, tired of painting and wanted a change, I was turning over my magazines and designs in search of a new idea. It struck me that some of the enamel designs would work out in applique, like the old-fashioned Colonial patchwork and purely for diversion I enlarged one of Mrs. _____ designs to the size of a sofa pillow and sent out and bought pink and green gingham to try it. Then I thought of my favorite birds and medallions of little fruits—like Miss _____ plate in the August, 1917, supplement—and collected more colors to work out



a stunning centerpiece on unbleached muslin. The things were so attractive that they found ready sale, and I made up more designs and turned the business over to a sister who is an expert needlewoman. But the demand has now far outrun her capacity, as the work is not very rapid, and it has become profitable for me to design and cut out, and employ others to do the sewing.



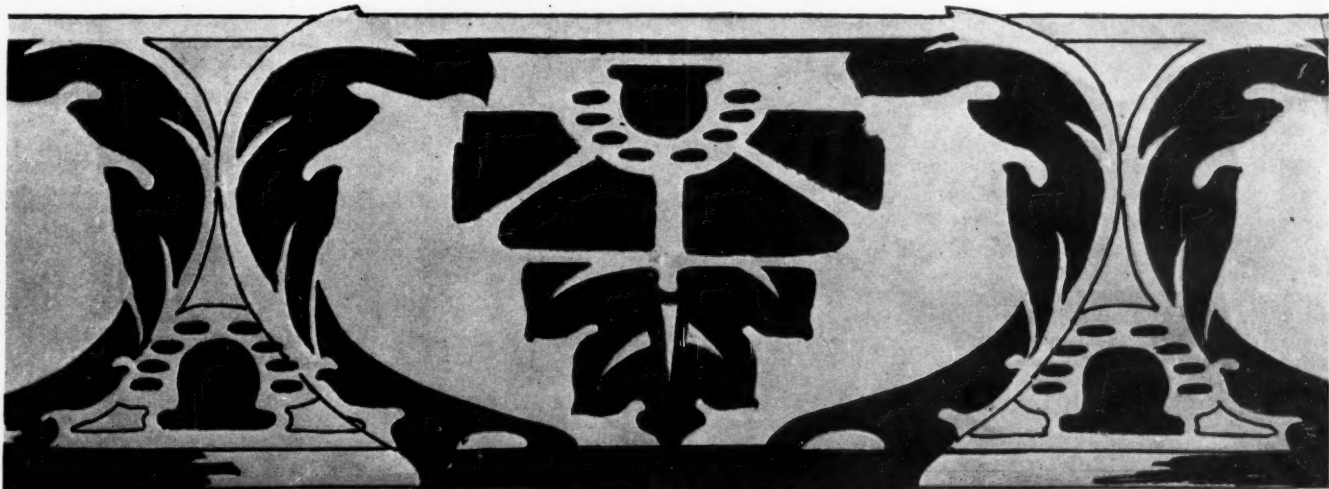
"I use a great deal of Japanese crepe for pillow covers, bags, etc. and unbleached Indian Head for centerpieces, runners, etc. The white Indian Head is softer for napkins. The colored ginghams and chambrays which have a white thread in the weave come in very soft and harmonious tints, and there is a wide range of colors. It is just as interesting to design for this work as for china, and one artist can keep several other women busy. Gift shops are glad to handle the work on commission, and it is easily sent by mail.

"The designs for enamels are most suitable for this work,—of course forms must be simple. I use no embroidery stitches, simply turn the designs down very finely,—it is more distinctive so and less like department-store stamped work. Good lines and well chosen colors will work out perfectly well without outlines, and the back numbers of Ceramic Studio will supply dozens of designs easily adaptable to patchwork if you cannot make your own.



"Bedspreads, crib quilts, baby carriage robes, table-covers and dresser runners, teacloths and napkins, centerpieces and place-mats or doilies, are all salable, and in these days of linen shortage, cotton is quite aristocratic enough in price to decorate and use even on the table."

ALICE B. HOLBROOK.



DESIGN FOR SMALL VASE ON NEUTRAL YELLOW GROUND—HENRIETTA BARCLAY PAIST

THE border design as shown is arranged on a small low vase—but is adapted to any shape which will accept of a straight border. It is most effective in enamels. The design is of the Poppy motif and the color scheme

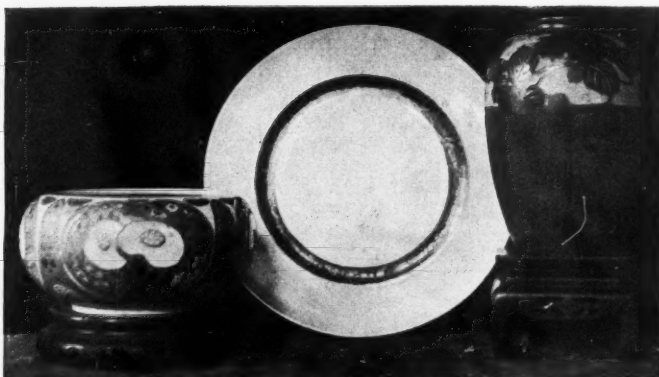
in rich Red, Grey and Black, on a ground of Deep Blue, or if preferred a lighter shade and value of Old Ivory on Grey. The design should be strongly outlined with Black before laying enamels.



VASE IN ENAMELS—HENRIETTA BARCLAY PAIST

The Tall Vase is also for enamel treatment and is Persian in effect. The background behind the design is to be etched and a coat of Green bronze laid. The design which is left in relief by the etching is then raised more

by the use of the enamels. The color scheme of Red, Deep Blue Green and Coral (for dots) is most effective and the rest of the vase is treated with a coat of Yellow Brown Lustre. The upper rim can be laid with Deep Blue Enamel.



Mrs. Richard A. Lavell—\$25 prize—Acid etched plate with cream lustre border—Acid etched vase, green bronze and gold. Satsuma bowl etched with orange and green lustre, blue enamel and white gold.

EXHIBIT AT THE MINNESOTA STATE FAIR

Henrietta Barclay Paist

THE display of decorated porcelains at the Minnesota State Fair the first week of September, was a surprise and a most encouraging exhibit. It proved that the interest and work in Ceramics goes on behind the scenes even when the usual incentives are lacking. Of course the prize list was an incentive—and approximated \$500.00. (Five hundred dollars). This was something tangible and brought out the best of local efforts. The two large cases contained several hundred pieces—and the general standard of the work shown was high, in fact the "best ever." The naturalistic type of decoration was conspicuous by its absence. Enamels were much in evidence as in preceding years and some lovely pieces were shown.

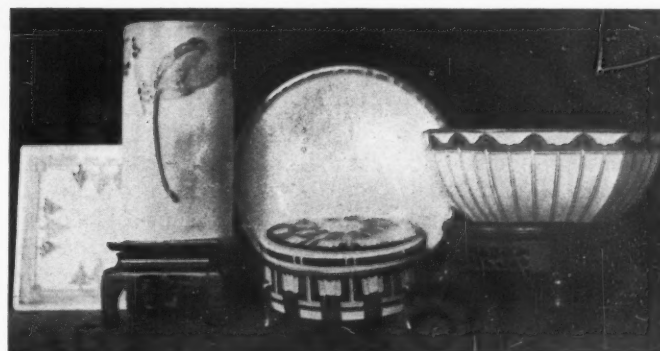
The \$25.00 prize for the three best pieces was given to Mrs. Richard Lavell, who received the Atlan prize in Chicago early in the year. Mrs. Lavell's work is always individualistic and of a high quality of design and technique. The three pieces chosen were all acid etched and with metals, enamels and lustre.

As I stood before the cases of porcelains in the Woman's Building and contemplated the sincere effort of the workers to excel their work of former years, and that too in the face of such conditions as exist, I got a real thrill of pride



Miss A. E. Mowbray—Cake plate, etched silver and lustre.
Mrs. Arch Coleman—Large bowl, Satsuma enamels, Ivory, soft greens and greys.
Miss M. Etta Beede—Plate, green and orange lustres.
Mrs. Nellie Grey—Small bowl, lavender and green enamels.
Frances E. Newman—Plate, blue and gold ground lay.
Frances E. Newman—Vase, old rose and green enamels.

and satisfaction at the evidence of the persistence of the Art impulse. And not only in the department of Ceramics. The Art Gallery which is under the direction of the State Art Society, included the wonderful collection of Lieut. Henri Farre "The Sky Fighters of France" and a large collection of the Taos Society, a society of Americans who work a large part of the year in Mexico and Arizona depicting Indians and Indian life. There was a goodly showing from local artists, State Art prize going to Mrs. Gertrude Barnes of Minneapolis.



Nell Lynn Saunders—Tile, green enamel.
Mrs. E. G. Gebhart—Vase, Satsuma enamel, Frances E. Newman, designer.
Mrs. Kast—Plate, gold on black.
Mrs. May Blackburn—Satsuma bonbon in enamels.
Miss M. Etta Beede—Large bowl in green and gold.



Mrs. Arch Coleman—Acid etched vase finished in lustre.
Miss L. A. Mowbray—Bowl with birds, blue and grey enamels.
Miss Nellie Foley—Sedji cup and saucer, pink enamel.
Miss Nellie Foley—Teapot, black and pink enamels.
Mrs. A. Reid—Satsuma bowl, blue, green and red enamels.



Miss Nellie Grey—Plate in green and gold ground lay.
Mrs. Kast—Small vase, red and green enamels.
Miss Burt—Plate, gold and black.
Mrs. Kast—Etched bowl, gold and orange lustres.
Mrs. E. G. Gebhart—Large Satsuma bowl, dark blue, old ivory and lavender enamels, Frances E. Newman, designer.

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR
Williamsport, Pa.

LITTLE THINGS TO MAKE (Page 93)

Designed by M. A. Yeich

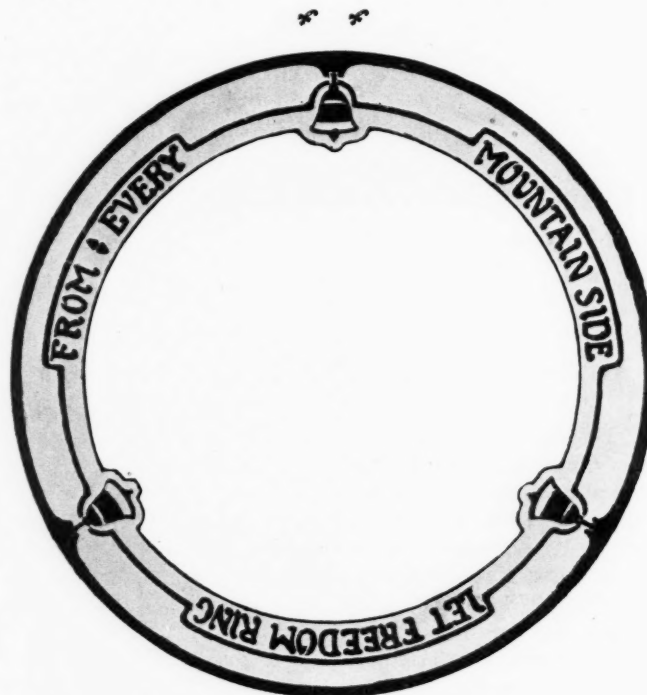
FLOWER Bowl—Outline with Black. Oil stems and calyx of flower with dark bands on Green Gold. The upper grey space is oiled and dusted with Glaze for Green. The lower space is painted with 3 parts Dark Grey and a part Albert Yellow. Flowers are painted with Yellow Lustre and the stamens are Gold.

Vase—Outline may be omitted on this. Oil circle around flowers and all dark tones on circle except stamens and dust with 1 Florentine Green and 1 Ivory Glaze. Oil all black tones and dust with Grey Blue. Oil dark grey tone at the side of circle and dust with 3 Pearl Grey $\frac{1}{2}$ Dark Grey and a very little Cameo. Straighten all edges with an orange stick and clean all color from plain surface and fire. Second fire—Oil all light grey surface of vase and dust with 2 Pearl Grey, 1 Ivory Glaze and just a touch of Albert Yellow.

Footed Bowl—Dust all black tones with Black. All dark grey tones are Roman Gold. Outline with Black. Second fire—Gold should be even and solid, if not give it another coat and fire. Paint flower with Yellow Lustre and the grey background with Light Green Lustre.

Small vase—Oil dark stems and calyx of flower and dust with Coffee Brown. Oil leaves and grey tone beside stem and dust with Florentine Green. Oil flower and dust with Yellow for Dusting and the grey background with 2 Pearl Grey, 1 Ivory Glaze and $\frac{1}{4}$ Dark Grey. Dark band and stamens are Green Gold.

Puff boxes—Black tones are oiled and dusted with Black. Outline with Black. Dark grey tones are Roman Gold. Applied very even and as heavy as possible. Second fire—Burnish Gold well and cover entire surface, flowers, background, gold and all with a heavy coat of Light Green Lustre.



LIBERTY PLATE—SISTER MARY TELESOPHUS (See page 97)

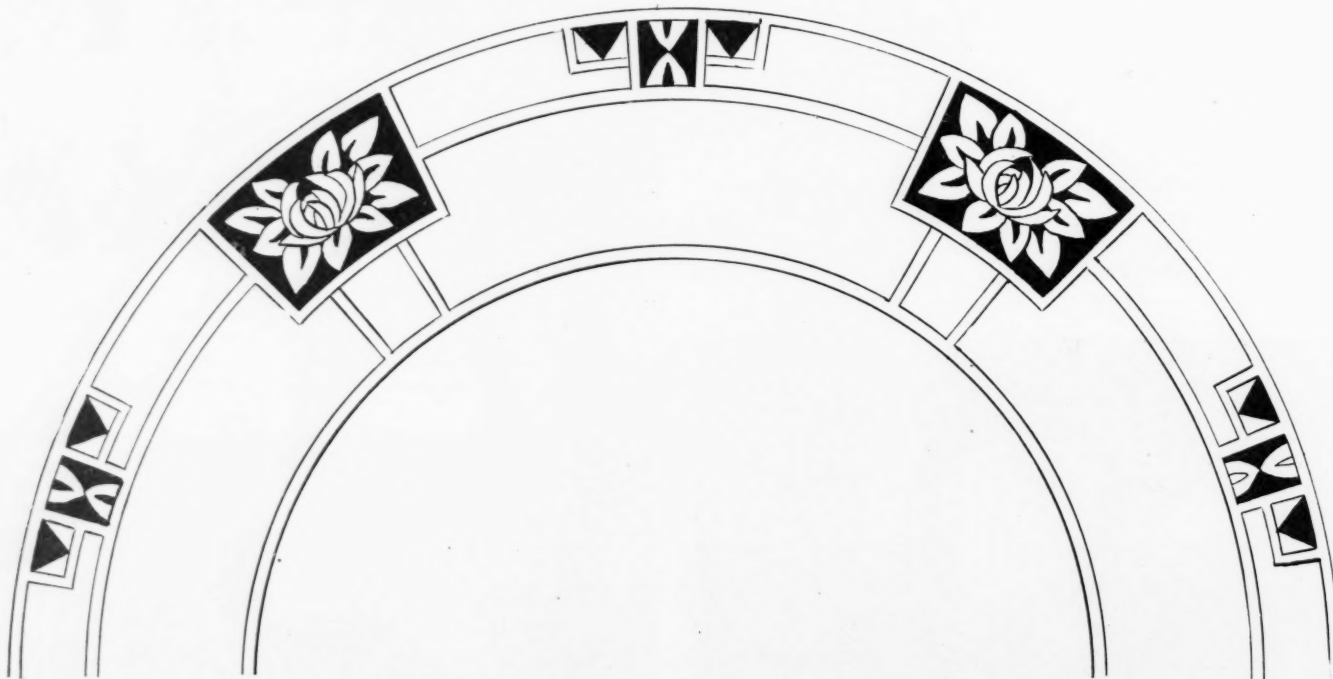
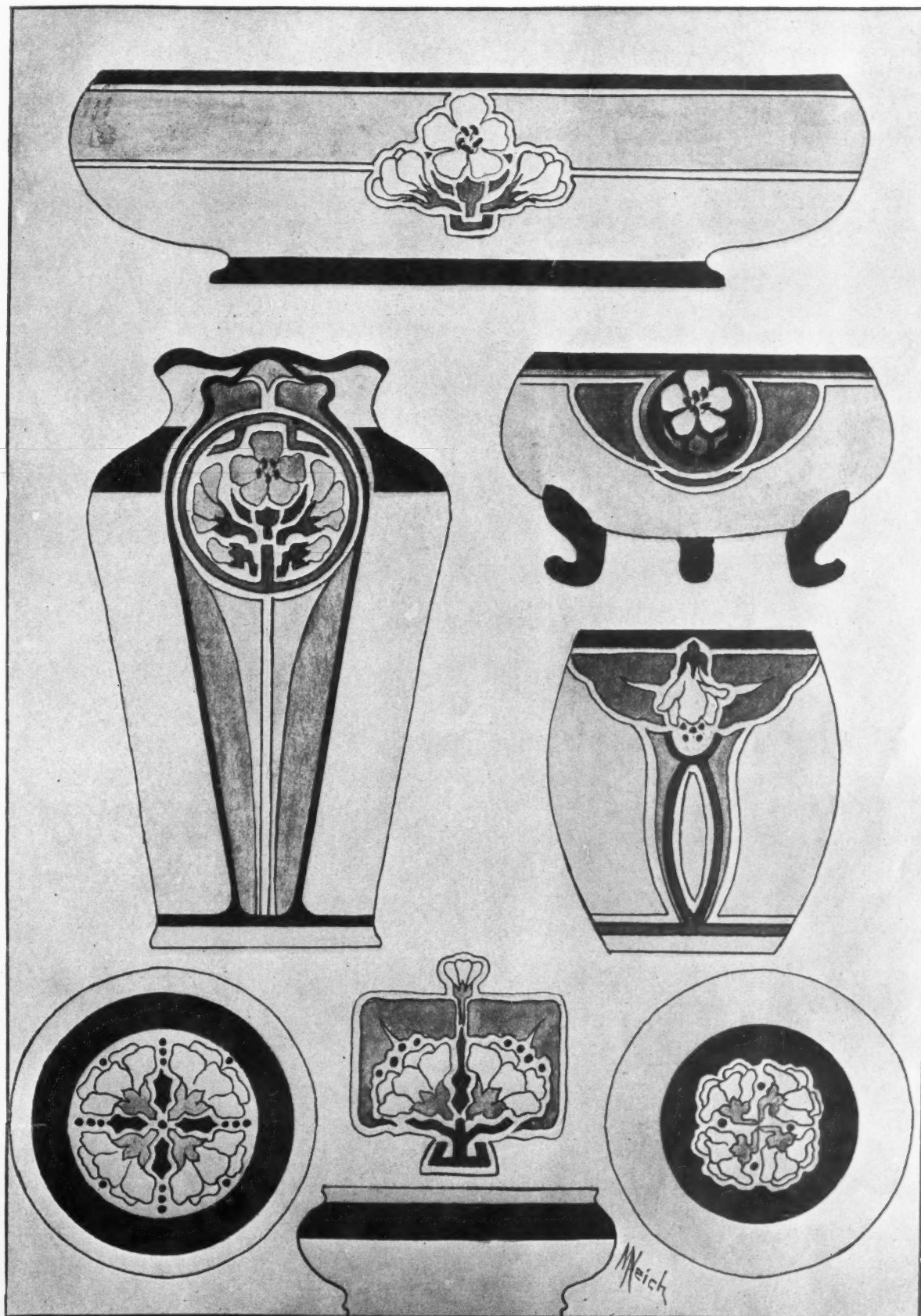


PLATE IN ENAMELS—MRS. F. H. HANNEMAN

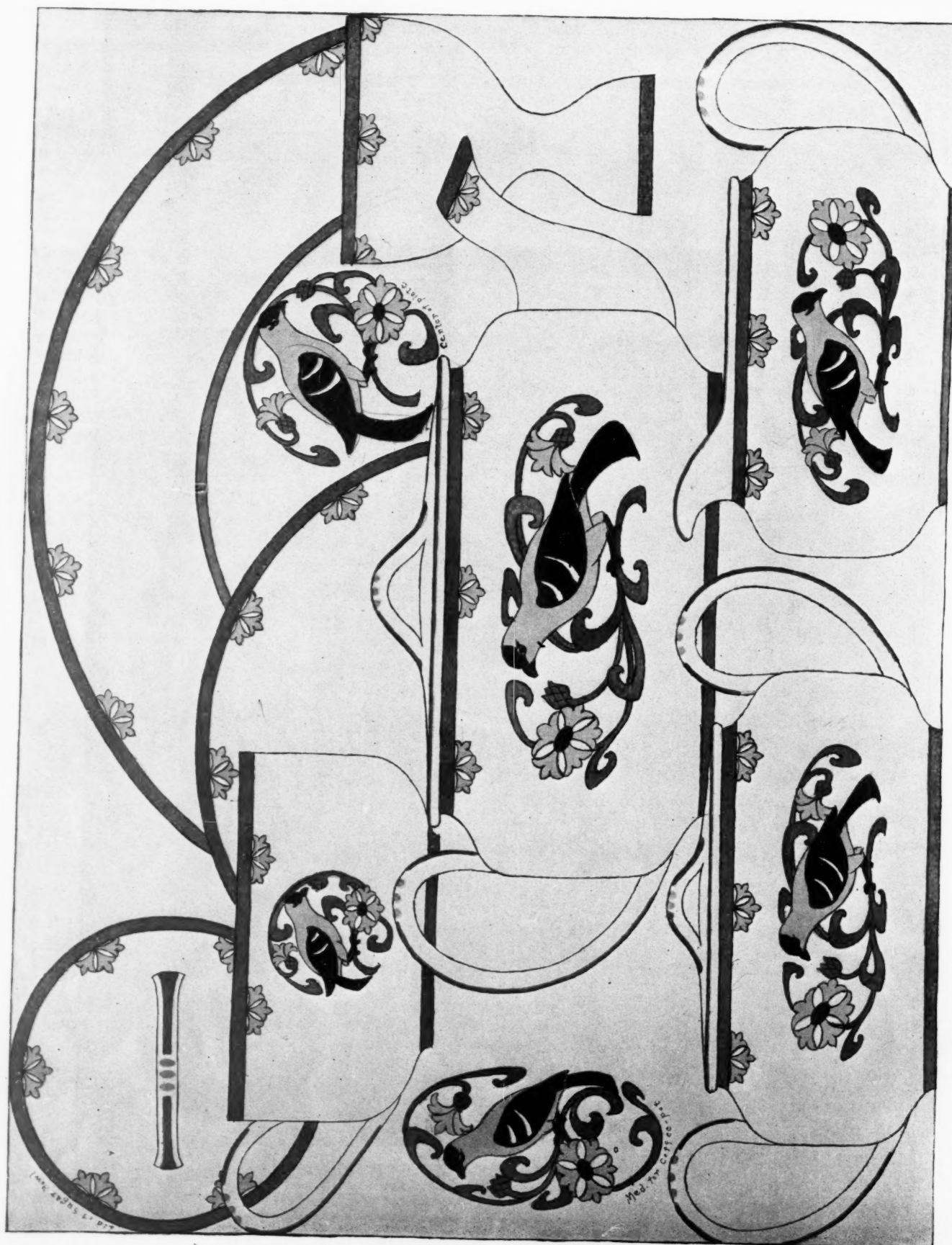
FIRST fire—Outline with Black and lay in Gold in all bands. Second fire—Dust in the spaces between the outside and second gold bands, also small space beneath the flower panel using $\frac{2}{3}$ Gray Green and $\frac{1}{3}$ Green Glaze. Dust the remaining space between the two inside bands with Ivory Glaze. All black spaces are Black enamel.

The flowers are done in Yellow and Orange enamels. Leaves, Meadow Green enamel, shaded a little darker. Motif between the flower panels, Black enamel in the black spaces, Green enamel in the leaf forms, and the remaining spaces Orange enamel. Retouch gold.



LITTLE THINGS TO MAKE—M. A. YEICH

(Treatment page 92)



INDIVIDUAL SET (HAEGER POTTERY) FOR INVALID TRAY, SECOND PRIZE—LOLA ST. JOHN

(Treatment page 95)

INDIVIDUAL SET (HAEGER POTTERY) FOR INVALID
TRAY, SECOND PRIZE (Page 94)

Lola St. John

GOLD-FINCH motif; bands, leaves and stems in Gray Green flowers and bird in two shades of Indigo Blue enamels, or outline design in Black and use natural colors of Canary Yellow and Black for bird.

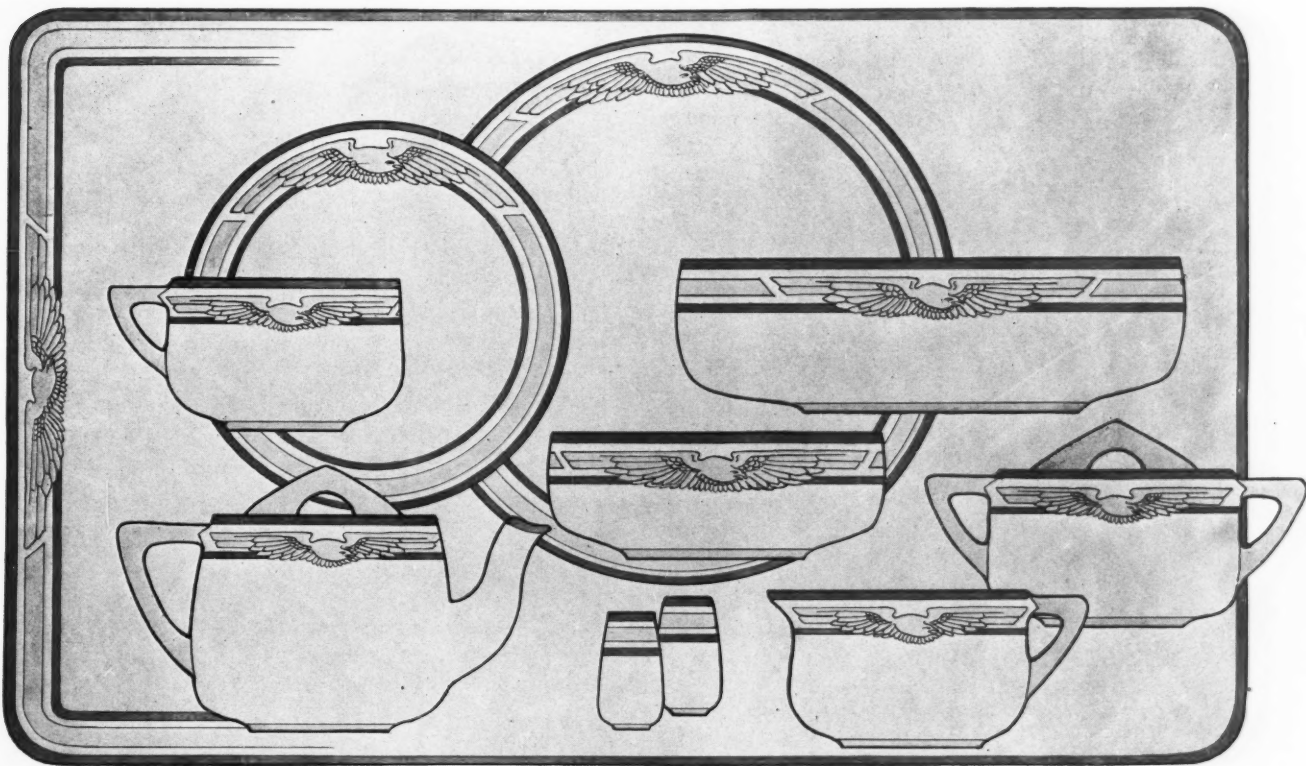
A VASE AND A CHINA SET FOR TRAY OF INVALID
(Page 96)

VASE—The head, wings, back and tail of bird, at top, are Blue. Tint breast Rose. Tint the head, breast and tail of other bird Rose. Wing is Blue. Also line along upper outline of tail is Blue. Beaks and feet are Dark Green. Flowers back of birds are Lemon Yellow, Light

Blue and Yellow Red, very light. Stems are Brown with a touch of Purple, applied very light. Space around flowers and stems are Pearl Grey with a touch of Rose. Tint space at top and remainder of vase below design Yellow Brown 1, Yellow Green 2 and Ivory Glaze 1.

Second treatment—Vase, Grey. Band background a deep rich blue; eyes, beaks, outlines, claws and touches on wings, black; head and wings, Blue Grey and Lavender Grey; breasts and tails, pale Salmon, shaded Crimson; vines touched with pale washes of all colors; suggested flowers, Yellow, Orange and Red with Bluish Green leaves.

For Individual Set—Tint handles and bands around edges, also lines outlining panels and border on plates, Blue. The flowers are Lemon Yellow, Blue and a few Yellow Red. Stems and leaves are Olive Green, with a touch of Dark Green applied light. Tint panels and plates Yellow Brown 1, Yellow Green 2, Ivory Glaze 1.

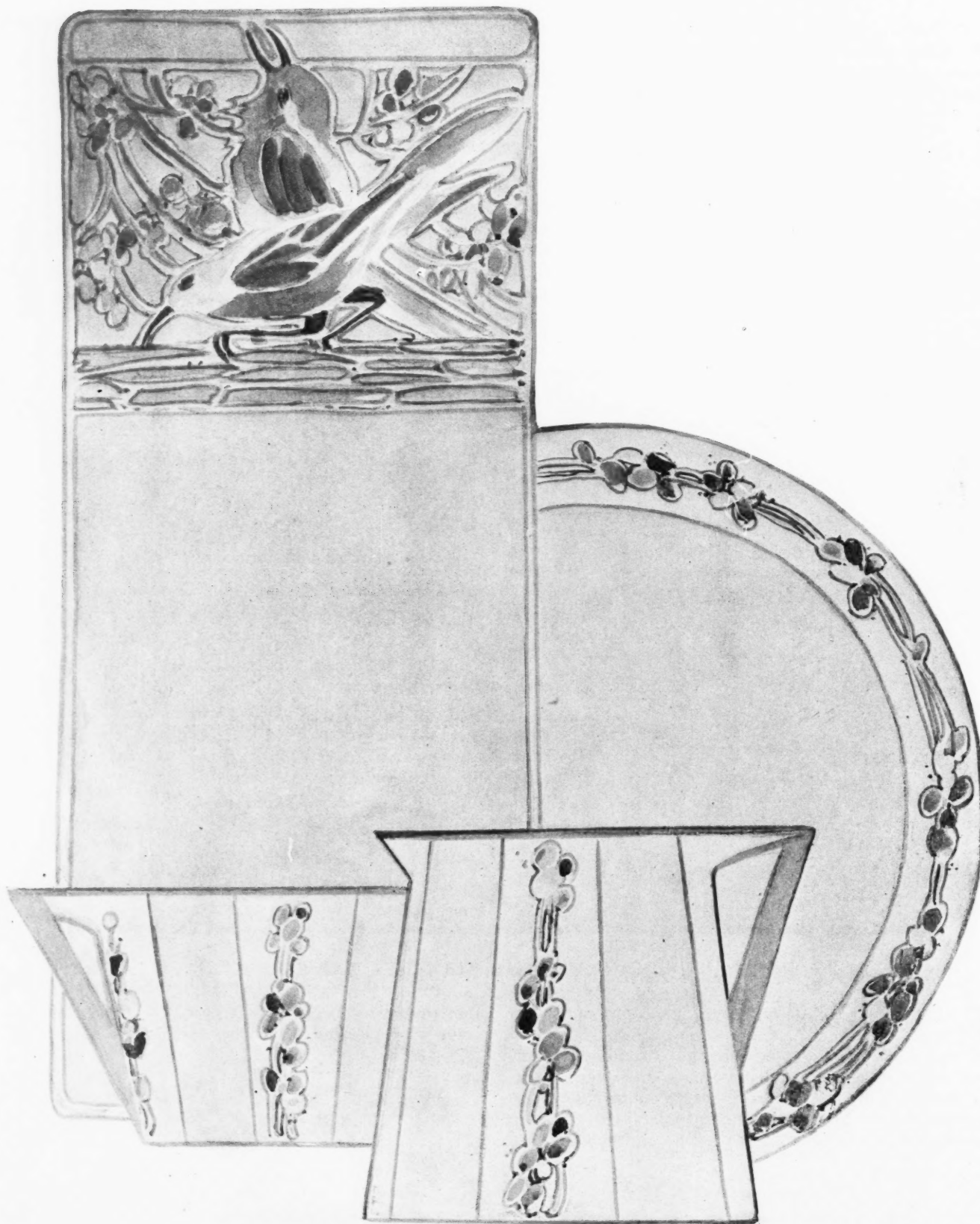


DESIGN FOR AN INDIVIDUAL SET—LISSA BELL CARSON

THIS set is to consist of: tray, plate, cup and saucer, bowl, cereal bowl, teapot, cream pitcher, sugar bowl, salt and pepper. For an invalid who is shut in from the great and beautiful out-of-doors, what can be more inspiring than a flying bird expressing life and freedom? In painting this design use soft, restful colors which will not become tiresome. Outline the entire design in black. Paint

the two outside bands in soft grey-blue, Copenhagen Blue being very pleasing. The bird and inner band are to be of silver.





A VASE AND A CHINA SET FOR TRAY OF INVALID—ESSIE FOLEY

(Treatment page 95)



THE PATRIOTIC OR LIBERTY BELL SET FOR AN INVALID—SISTER MARY TELESOPHUS

IF possible to be carried out on our beautiful American Belleek in red, white and blue enamel with gold banding. If Nippon ware is used or any white china, give it an ivory Belleek tint.

First firing—Outline letters, bells and shields.

Second firing—Tint entire piece with Satsuma tint or Trenton Ivory, clean off design, (but not necessarily).

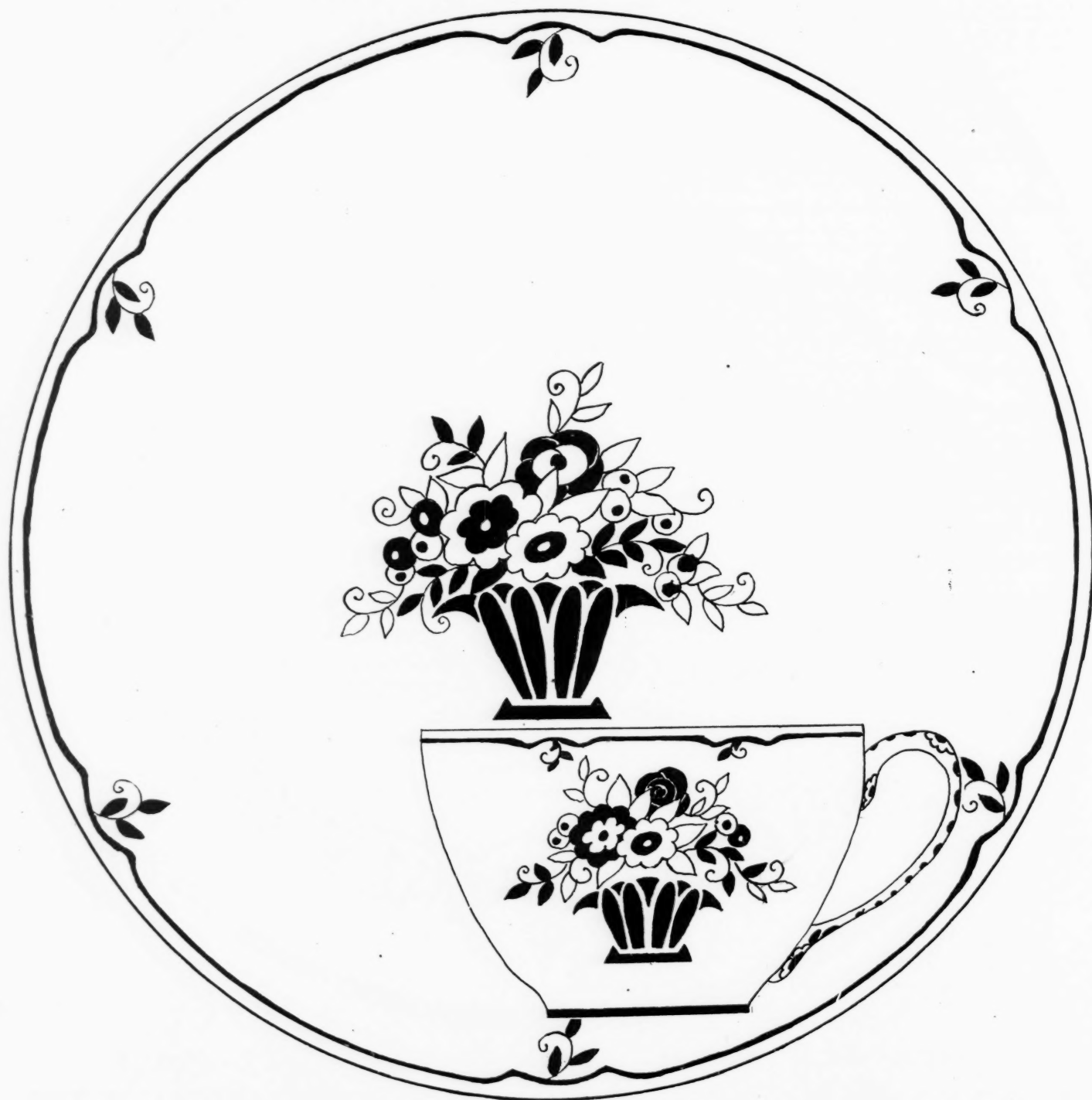
Third firing—Letters, grey portion of bells, upper part of shield and grey bands on handles use Hancock's Medium Enamel, one part to three parts Aufsetzweiss, to this add

one eighth flux. For soft ware use Hancock's Soft Enamel instead of Hancock's Medium Enamel. Now color your enamel with Lacroix's Night Green, one part to two parts Deep Blue and a little Black. Any reliable, already prepared, enamel may be used. The black stripes and handles, bells and shields—Reusche's Scarlet Red fires very well, especially when raised in the Kiln. White stripes, white enamel. The first letters in each word may be red. If done on Belleek one firing is sufficient but the outline must be thoroughly dry.

STUDIO NOTE

Mrs. Dorothea Warren O'Hara, having transferred her interest in the manufacture of colors (see advertising pages), wishes to thank the many teachers and decorators who have

heretofore been loyal to the use of her materials, and will now devote her entire time to ceramic work in her studio, Pen and Brush Club House, 134 E. 19th Street, New York.



BASKET DESIGN FOR PLATE, CUP AND SAUCER

First fire—Outline with Outlining Black. The basket is Gold and also the handle of the cup. Second fire—Band on the edge Delft Blue. The center flower is Light Pink enamel, two shades; the next one in Lavender enamels; the rose in Yellows. Leaves Meadow Green, and the berries Violet with Orange centers. If colored ware is used the color scheme should be changed. For green ware the basket could be silver, flowers yellow, the basket black, etc.



A HOLLAND BREAKFAST SET—CYCO CONNOR

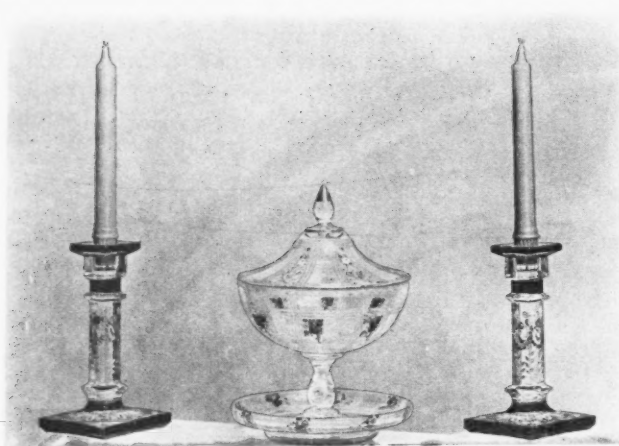
WHO could wish for a more cheerful breakfast table than one spread with a Holland breakfast set. To have the saucy little Hollanders, in bright Delft blue, greet one from cup, plate or bowl each morning would help start the day with a smile. The design is simple and has many advantages, not the least of which in war time is the inclusiveness of it. No gold is used and if properly managed the whole set can be finished in one firing.

Care should be taken to have the china perfectly clean, and after wiping it off with turpentine draw in the design with a china pencil or trace it with the use of china transfer paper. Pure Delft blue is then applied evenly and rather thick, but not too thick, as it will peel off or blister in

firing. A clearer edge is obtained by outlining the design with the point which has been diluted a little to make it flow better and then filling in with the thicker paint using a brush.

The set consists of twelve plates in two sizes, six cups and saucers, six cereal bowls, two platters, salt and pepper shakers, six egg cups, a syrup jug, sugar bowl and two cream pitchers—a large one for milk and a small one for cream. Other pieces may be added at one's convenience. The set may be used for luncheon as well as for breakfast.

The designs shown are actual size and can easily be fitted to any shape of china.



GLASS DECORATED WITH UNFIRED COLORS—F. R. WEISSKOPF

HOW TO PAINT UNFIRED DECORATION ON GLASS

Florence R. Weisskopf

There are many useful and decorative objects for the home which may be painted in enamels, and, after drying thoroughly, may be used without being fired. Such articles as aquaria, candy jars, baskets, candlesticks, cake covers, etc., are particularly well adapted to this form of decoration. When dirty they should be carefully washed with lukewarm water and a mild soap and dried with a soft cloth. If treated in this way the paint will stay fresh and clear and unmarred. Extremely attractive novelties in plain pressed glass can be purchased very reasonably, and as the work of decorating them is rapid, they can be sold readily and profitably at any gift shop or studio.

Materials required are a palette knife, a tile (the box of wells that all china painters are familiar with is just the thing to keep the mixed enamels in), some turpentine, a No. 2 or 3 sable water color brush, a small can of white enamel, one of black and the following artists' tube oil paints: Chrome Yellow (2), Chrome Rouge, Crimson and Scarlet Lake, Prussian and Antwerp Blue, Mauve and Ivory Black. These will be sufficient for the average worker, as many tints are obtained by mixing colors. The colors should be mixed on the palette, one at a time and then mixed with the white enamel. Lighter shades are made by mixing in more enamel. They should be transferred to the covered

box as soon as mixed, as they dry out rapidly. The following are good to have mixed at one time:

2 shades of yellow, 1 orange.

3 shades of pink ranging from light pink to deep rose.

3 shades of lavender (a touch of blue added to mauve makes pleasing purples).

3 shades of blue.

3 shades of green.

The black is made by mixing the black enamel with black paint.

Keep your colors bright and clear, and do not be afraid to use a large number of them. Each color should be by itself, leave a tiny margin around each one, keep well within the tracing and do not fuss with the edges as they should be free and easy looking.

The designs can be transferred by means of carbon, where convenient they should be applied to the inside of the glass. However any lines not covered can, after the article is perfectly dry, be removed with a cloth slightly dampened in gasoline.



GLASS DECORATED WITH UNFIRED COLORS—F. R. WEISSKOPF

Any simple china design can be used but be sure to execute it in clear, bright colors.

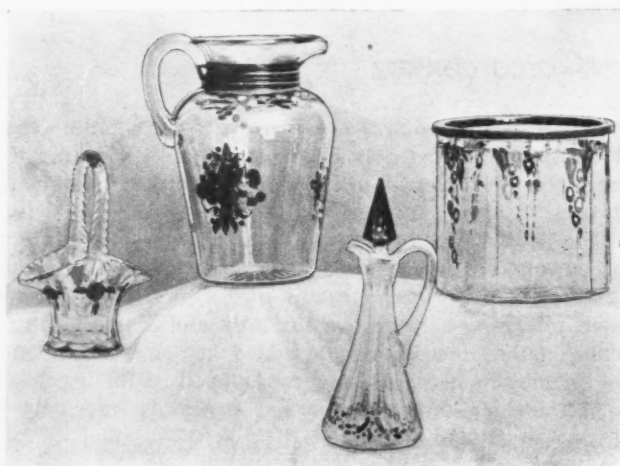
Always keep the enamels tightly covered when not in use. A drop of turpentine on each color, when shutting them up for a few hours, will help keep them moist.

A HAARLEM WINDMILL (Color Study)

Water color treatment by Rhoda H. Nicholls

IT is generally difficult for me to compose a picture of this kind without a great deal of reflections. So beautiful and full is the quality of color in reflections that I am inclined to sacrifice the original for its double in the water. In the Windmill picture we have a happy combination of objects and reflections.

The drawing should be made first, either with brush or pencil. Next the sky should be washed in beginning with the clouds, which we sketch in lightly as they fly by, using Light Red, Yellow Ochre and Black. The Cobalt of the sky is worked in while the clouds are still wet. The shadows on the Windmill should be painted next, and, while these are drying, wash in the red of the houses, the green doors, the wharf, the sails of the windmill. Tone down the principal lights with a little Warm Grey.



GLASS DECORATED WITH UNFIRED COLORS—F. R. WEISSKOPF

If possible, paint the reflections all at one time. By doing so, they will hang together better and look more watery. Begin by placing the deep shadow of mill, and observe that it is greener than the original; next the green door and light doors and windows. That will allow you to paint the whole of the red at one time. Draw the color horizontally with the lines of the water; next paint the small houses, being sure to loosen the lines as their reflection meets the reflection of the sky. Now paint the reflection of the sky, which must meet and even mingle with the reflections of the buildings so as not to be too hard on the edge. In case the washes are beginning to dry, a bristle brush will loosen them up a little. Of course it is difficult to get all this in when wet and

attend to the drawing at the same time, but it can be done with practice and an endeavor to work systematically.

In case the water should dry out lighter than intended, first let it dry thoroughly, then with a large sable brush pass a quick wash over the whole of some greenish grey color, that will render it darker than the buildings.

Now it is time to return to the windmill and paint the body of the mill, using Light Red, Raw Sienna, Vandyke Brown and a little Prussian Blue. The gorgeous color of the red houses, lighted by the afternoon sun, is made of Cadmium and Vermilion, qualified by a little Black. The colors of the water are the same as those used for the houses and sky, with the addition of Hooker's Green No. 2 and



MOTIFS FOR THE DECORATION OF GLASS WITH UNFIRED COLORS—FLORENCE R. WEISSKOPF

Light Red. When the picture is completed, should it look a little garish, pass water over it with a large bristle brush. Do this tenderly so as not to lose the sparkle which is essential to this subject.

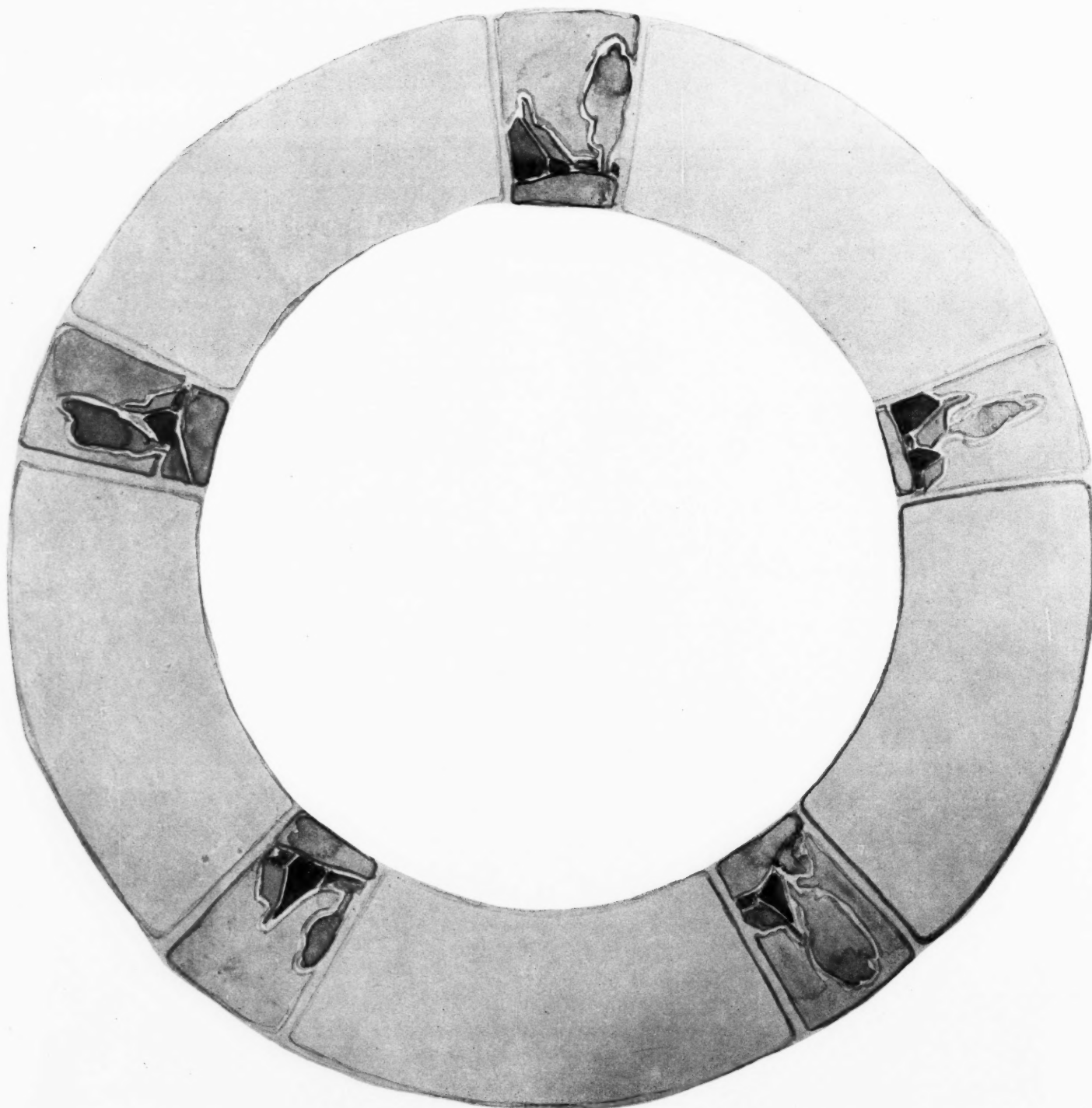
TREATMENT FOR CHINA

Jessie M. Bard

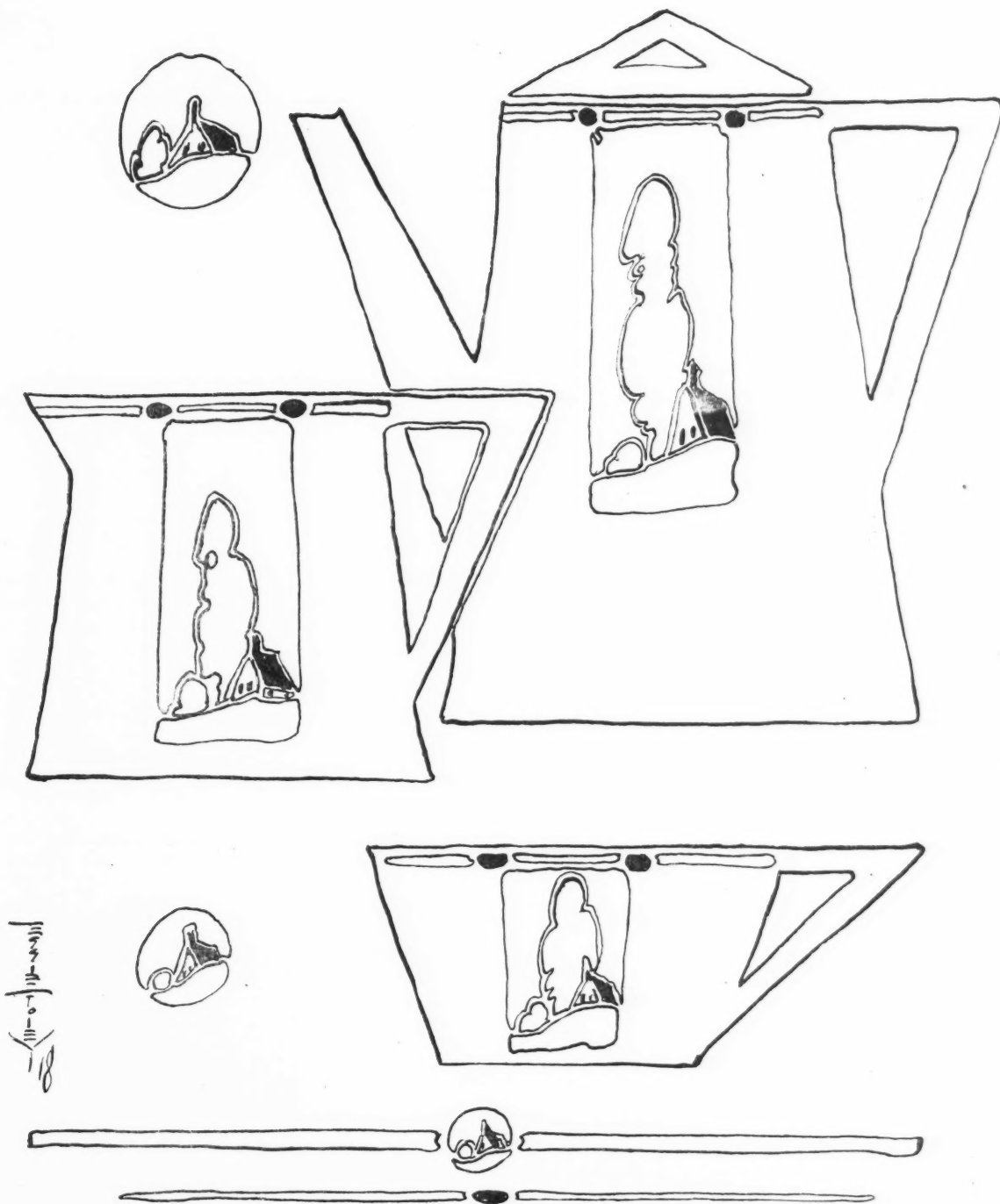
USE Lavender Oil in the paints and have the paints thinner than for ordinary painting in order to allow the colors to blend into each other. Pick out the lights with a brush or end of a cloth.

Sky color is Copenhagen Blue, Violet and Deep Blue Green. Clouds are Albert Yellow, Brown Green, Violet and Yellow Brown. Houses, Yellow Brown, Yellow Red, Albert Yellow, Violet and Blood Red, Copenhagen Blue, Yellow Green and Shading Green. Same colors for water, using more Copenhagen Blue and Shading Green for greyer tones.

Mill: Violet, Copenhagen Blue and Banding Blue for the dark tone; Yellow Brown, Yellow Green, Violet, Deep Purple and Brown Green for the lighter tones.



LANDSCAPE DESIGN FOR BREAKFAST SET—ESSIE FOLEY



LANDSCAPE DESIGN FOR BREAKFAST OR LUNCH SET—ESSIE FOLEY

DESIGN at Top—Tint upper part of panel or sky, a light wash of Blue. Tint is Apple Green 1 and Dark Green $\frac{1}{2}$, and the same shade is used for darkest tone in grass, while Yellow Green is used for lightest tone. Darkest side of house is Yellow Red with touch of Grey; lightest side is Yellow Brown. Root is left White. Outline the entire

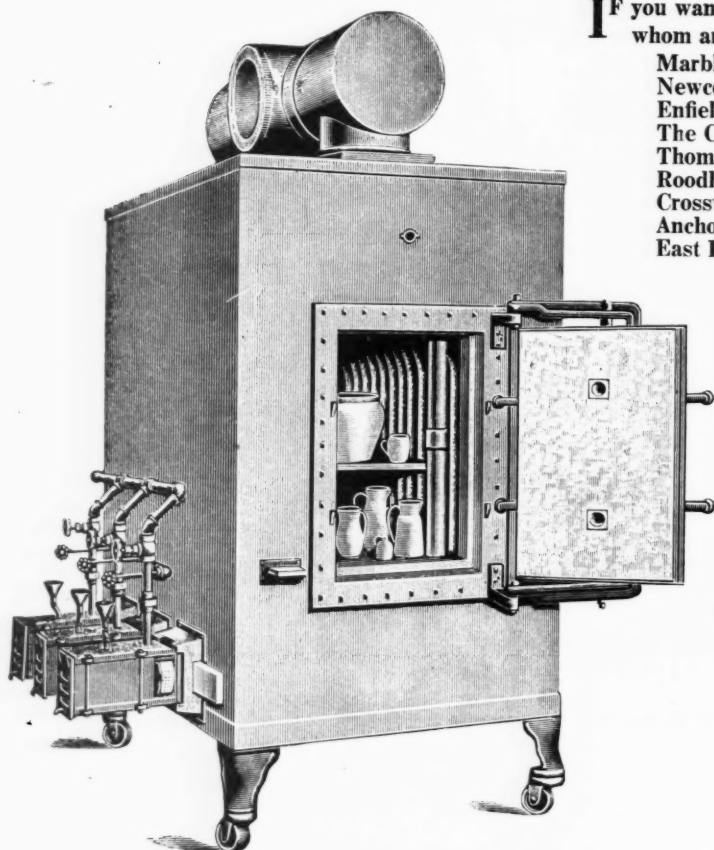
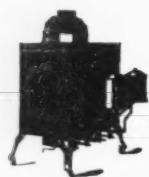
design with Copenhagen Blue. Bands are Blue and dots are Yellow Red.

Lower design—Trees and grass are Blue, shaded with a darker Blue. Tint sky a light wash of Lemon Yellow and a touch of Grey. Bands are Blue, dots at border are Olive Green. Outline entire design with Grey.

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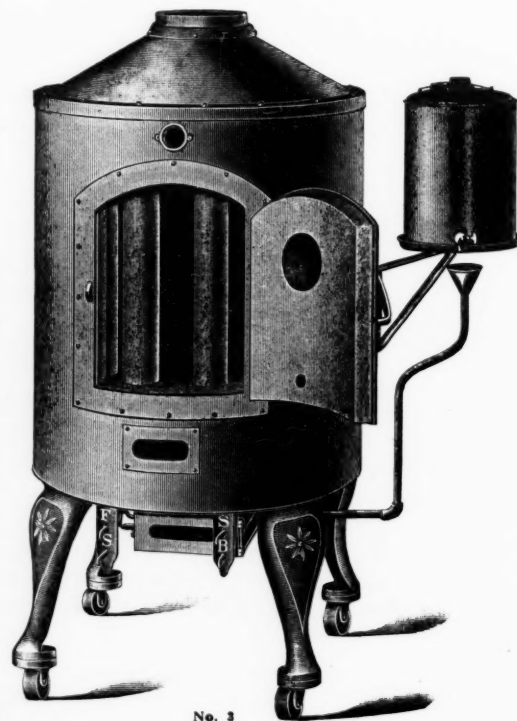


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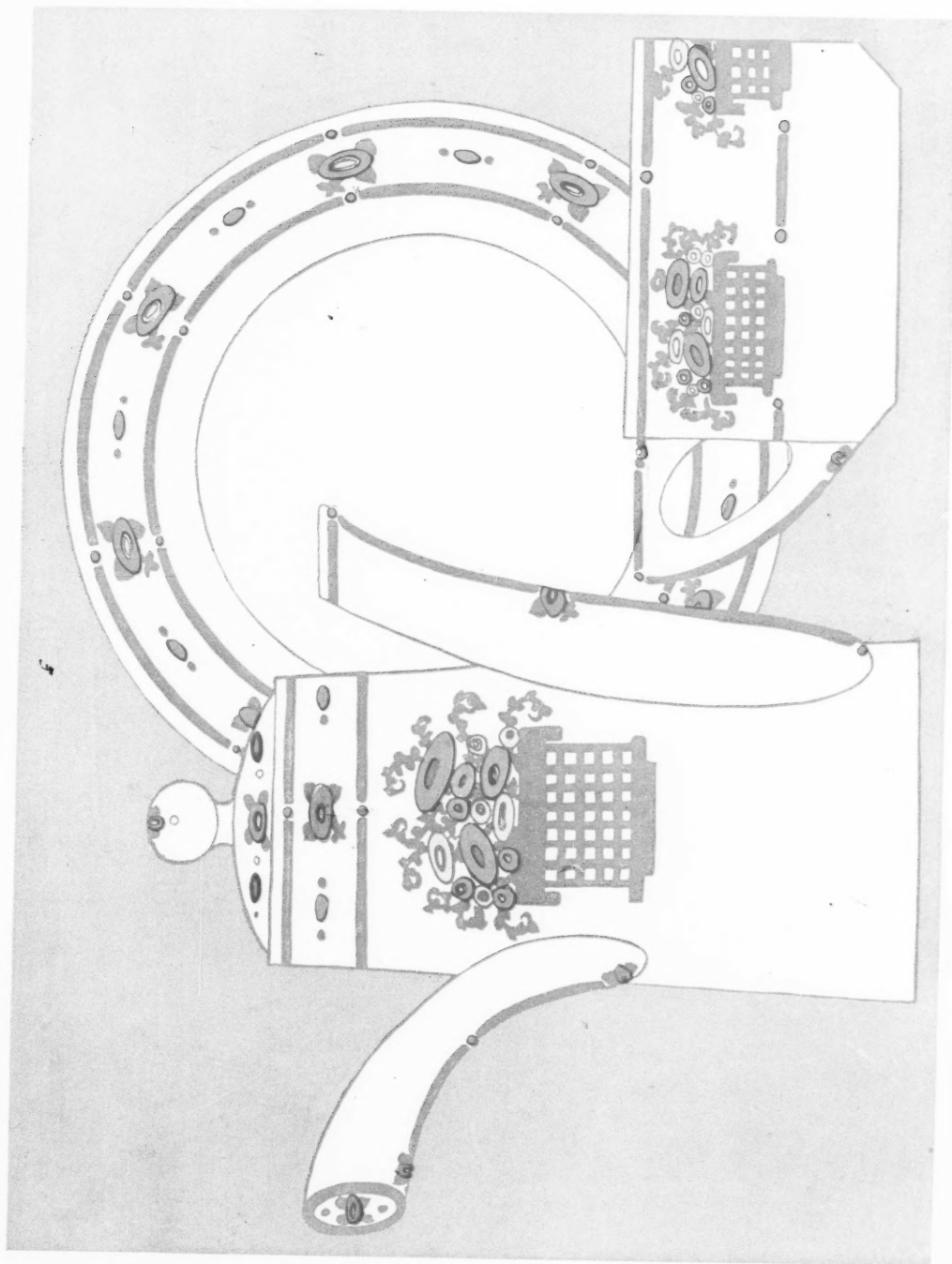
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